AS LYRIC SUBJECT.

"It was evident that the two of the

THE SECRET OUT.

How the Young Woman Knew That the

Young Man Was Engaged.

A young man from Kansas City was

talking to a young woman from the same town whom he had met by accident at a matinee in New York. The woman was

"You've heard that we're to have a new

"Oh, of course," the young man an-

union station back home?" the woman

"Oh, of course," the young man answered. "I get all the news. I get a letter from Kansas City every day."

The woman began to laugh.

"So when you go back home for that vacation you're going to be married." she mused.

"How did you know that?" the man cried. "We both said we wouldn't tell. and now she's—"

"You told me yourself a few seconds ago, sverything but the date," she answered. "You see, no matter how fond your brother may be of you, or your uncles or aunts or your mother or father, none of these would send you a letter every day. There's only one person who writes a letter every day, and that's a girl who's engaged to be married. For the rest of my sentence I added two and two."

"You're right," the man mused. "Say," a married man must have to play close to the bases. It must be like living with a mind reader."

Rabbits a Pest in Genesee Valley.

Geneseo correspondence Rochester Post Ex-

The fruit grower of the Genesee valley looks upon the growth of the rabbit tribe with apprehension, and it is with good reason. Many instances of the work of the

Killing Two Birds.

narried. The man was not.

sked, to make conversation.

What Orpheus Meant to the Italian Pastoral Poets-What the Story Offered to the Musical Reformers in 1600 and Much Later—Gluck as Orpheus.

much of public interest may be excited by the reproduction of Gluck's Orfeo" is yet to be seen. Possibly some lies in the fact that since the rictors buriesque of the entire substory of Orpheus and Eurydice has out of operatic literature. Even in the day of Gluck the adoration of classic eroes and heroines had well nigh disred its own insincerity and perhaps tempestuous war between the Gluckets and the Puccinists had not obscured of the real artistic issues of the time worship would have passed away the peals of laughter which accomthe deep delight of its taking off in

Nevertheless there has not been in the latory of literature any more captivating elation of the obsession of human ads by an alluring fancy than that made the long devotion to the story of e for a searching examination ical, sesthetic or philosophical moes lying behind this devotion, but a ord may be properly spoken as to the specifical history of the use of the rpheus legend in opera.

It had been employed with much skill that been employed with much skill that been employed with much skill that toward the second seco

the pastoral drama of Poliziano toward position to turn aside to study the aracter of this unique and epoch making ork must be resisted at this time. Suffice it to say that it was the forerunner of the line of Italian dramas. Hitherto the tatic form in Italy had exhibited itself sclusively in the "sacre rappresenta oni," which were dramas built on subocts selected from holy writ. With the the sacred drama passed into the service

the secular play. The employment of the story of "Orfeo" or one of the earliest experiments of the entines looking toward the resuscita of the Greek drama but resulting that vastly different thing Italian era was therefore only a repetition Poliziano's movement. It was in his y and not in that of Ottavio Rinuccini a poet of very modest position in Italian literature, that the real usefulness of the Orpheus legend to the modern writer

The employment of the Orpheus myth ad Italian dramatic literature at the when Renaissance culture of classic ng was blossoming in a thousand ways. The Orpheus tales undoubtedly had a special meaning for the poets of hat period. It seems altogether likely once upon a time there was an neus. At any rate Ibyous and Pindar ing the poets and Hellanicus and recydes among the historians, not to speak of some of the tragedians, bed that he had actually lived.

He was supposed to be a Thracian who lourished a dozen centuries before the bristian era. He was for a time at t one of the Argonauts and the ton his lyre caused their good ship Argo move into the water and also helped perces in other matters.

The whole story of his loss of Eurydic and pursuit of her to Hades stands in the ancient legends much as it is told in the opera's of Calsabigi and Gluck, except at when she died the second time it as for good. The most common account his death is that he was torn to pieces Thracian women in anger at the scorn wed them in his sorrow for Eury-This motive is employed by Polizano, but it is not used by the opera comceers. Furthermore, the happy ending f Gluck's work is in direct contradic-

indicate that he was a person of real significance in the era of legend. His abled power to move animals as well as n by his music was probably in fact the exercise of a high intelligence in advancing his fellows toward civilization. Undoubtedly he was either a poet or a that of Plutarch that he was the first to accompany the lyre with singing, or the more misty declaration that having received the lyre from Apollo he improved it by adding two strings, all seem to point to this conclusion.

He is said also to have embodied his philosophical and religious ideas in poems. He is reported to have abstained from eating meat and to have refused eggs on the ground that these contained the principle of existence. This hints at a Hindu

Some of the Greek poets explain his cent into Hades as allegorical. The death of Eurydice is the overthrow of his system. He then endeavors to reclaim en by holding up to them the horrors of future suffering. It is explicitly as-serted that he was the first to preach smong the Greeks the doctrine of reward and punishment in the hereafter.

would require uncommon credulity to believe that the Italian dramatists and librettists entered into the heart of the Orpheus legend. Their philosophy was not profound; their morals were those of the Renaissance. Their Orpheus was perhaps a mingling of the goat hoofed ranger of hill and dale with the singer of the lyre. There was surely something of Pan in him, for the pure paganism of the tale of Orpheus rather than any allegorical meaning beneath its surface appealed to Poliziano and his successors.

One of the fruits of the cultivation of ancient literature in the period of the Renaissance, especially of the adora-tion of the poems of Vergil, was an en-thusiasm for country life. The praise of bucolic delights was sung in elegant stanzas by men who lived like luxurious gentlemen farmers. Doubtless they thought they were entering into the spirit of Vergil's Eclogues. At any rate their

was intangible. But the Italians had their flash of Rouseeau philosophy; and Orpheus, sing-ing among the leaves and the rivers to the sweet sound of his lyre, with the birds voiceless and wingless in his pres-ence, the animals creeping after him in durab submission and even the gates of hell ready to swing back upon their inexorable hinges at his advent, was to their volatile minds the personifica

ion of their charming ideals. to was for these reasons and not with any consideration of his place in legend benefactor of mankind that they him to be the lyric voice of their aspirations. For them the death of boydice had no allegorical meaning. It was a very real death of a beautiful ord beloved woman. The descent of Orghess into bades and his conquest the infernal powers by his song was a Offenbach, Paris, 1858.

triumph of the Arcadian lyre over ho and ignoble forces. Above all the whole drama was a celebration of the excellence of idyllic conceptions and of pagan PERSISTENCE OF THE LEGEND

> At the time when Peri, Caccini and their the drama of the Greeks the Italian pas toral play was no longer an expression of contemporaneous life and thought. The literature of the nation had sunk to a new and decidedly inferior level. The so-called stylists had risen to predominance and the carving of arabesques in phrase and diction had assumed larger importance than the proclams tion of elevated thought. The Arcadian dreams of the fifteenth century given way to stilted tragedies, florid comedies, lyrics neither deep nor whole me and satires and letters vulgar and

often too gross to be translated. In these circumstances the selection of the tale of "Orfeo" as subject matter for lyric drama can be regarded as nothing the foundations reared by Poliziano without thought of the æsthethic fitness of the material or its possibility of re ation to its temporal or

ortance of his libretto is almost ludious. Certainly the dedication of his oem to Mary de Medicis cannot be read without a smile. The truth is that nese explorers instinctively felt that in reverting to the story of Orpheus, cherished in Italian letters through the exalted standing accorded the works of Poliziano, they would be treading upon safe ground. Furthermore the nature of the story suggested a simple and ready application of the principles of the new manner of recitative developed by the experiments of Galilei, Caccini and Peri.

The lyric performances of this period were not offered for public delectation, for there were no theatres. These first usical dramas were brought forward usually on festival occasions, such as im-portant marriages, and were given in the palaces of nobles. They were subjected to the criticism of highly sophisticated audiences, for the Florentine nobility had ost none of its culture and retained that swift and alert intelligence which made it vithout much question the most brilliant ociety the world has ever known. Its acquaintance with the Greek legend and with the Italian treatment of it could be aken for granted. This was precisely the condition needed for the concentration of interest on the new musical medium which the ardent young composers offered for consideration.

Again the simple construction of the story, with its long scenes of dialogues and its points of contrast in the shape of choruses and relief in that of dances, was perfectly adapted to the wants of the mucians. A complex plot, an action distributed among a number of personages would have confused them and plunged hem into a sea of troubles.

ithout musical form. It was in simple truth nothing more than a secularized chant, and it was not ready for the build ing of numbers with a clearly drawn prosody. Only the chorus, in which a reersion to the familiar madrigal type prorided a facile way to evade problems could be utilized for the presentation of usic more complex than solo or duet.

It was not till Monteverde, a musician

with real creative powers, came upon the scene that the pastoral of Poliziano crossed entirely over the slender bridge of Caccin nd Peri and entered the domain of opera-The genius of Monteverde opened up still further the musical possibilities of the story, and from his time forward these appealed with irresistible force to the com-

When Gluck undertook those reforms of the opera which he set forth subsequently in the preface to his "Alceste" he easily fell under the seductive spell of the Orpheus legend. He too was about to return to nusical Arcadia. It was his ambition thrust into outer darkness meaningless fashions introduced to gratify the vamty

of singers and amuse indolent publics. For the treatment of opera in a simpler musical style what could be more inviting than this old tale of "Orfeo"? Certainly Gluck was not unmoved by such consider ations, and perhaps too it is not idly fanciful to suppose that in Orpheus conquering by his song he may have seen a dim repreentation of one Gluck preaching the true

faith at the gates of Vienna. But whether the mind of the opera re-former cherished such thoughts or not it is plain that this was the last attempt to make the reformer of the prehistoric age the protagonist of a modern lyric drama. He had served his purpose and it remained for Offenbach to pen his pungent travesty and transform the antique statue into a carnival pierrot.

Below is a list of the "important" operas founded on the "Orpheus" legend as given by Clement and Larousse. "Euridice." text by Rinuccini, music by Giulio Caccini, produced in Florence in

"Euridice," book by Rinuccini, by Jacopo Peri, performed in Florence in 1800. Several numbers from the "Euridice" of Caccini were incorporated in

"Orfeo," opera, music by Ferrari, pre-sented at the court of Mantua in 1607. "Orfeo," text by Rinuccini, music by laudio Monteverde, presented in Mantua

"Orfeo," book by Aurelio Aureli, music by Antonio Satorio, produced at the Teatro San Salvatore, Venice, 1672. The first "Orfeo" given in a public opera house. "Orfeo," book by Daboullay, music by Lulli, produced in Paris, 1690.

"Orfeo," music by Reinhard Keiser, "Orpheus in Thrace." music by Reinhard Keiser, Hamburg, 1709. "Orfeo," music by C. H. Graun, proluced in Berlin in 1752.

"Orfeo," music by P. Guglielmi, proluced in London in 1770. "Orfeo," music by Christian Bach, produced in 1770. Bach's work consisted in making additions to the score of Gluck's

"Orfeo," music by Bertoni, produced at Venice in 1778. "Orphée et Euridice," Danish text, usic by Naumann, Copenhagen, 1785. "Orfeo," music by Henry Benda, Vienna

"Orfeo," music by Josef Haydn, partly written in 1793 and 1794. Not produced. "Orpheus and Eurydice," music by Bachmann, Brunswick, 1798.
"Orfeo," music by Lamberti, written near the end of the eighteenth century. "Orpheus," music by Cannabich, performed at Munich in 1800.

"Orpheus," music by Kanee, performed in Vienna about 1810. "Orphée," music by Benjamin Godard. performed in Paris in 1847. "Orphée aux Enfers," opéra bouffe by

GENIUS THAN THEY WERE. Tales Told by Agtists of the Opera Abo the Ingratitude of Those They Have Tried to Help—A Western Young Woman Who Deceived a Prima Donna.

LESS ACCESSIBLE TO BUDDING

The annual rush of the singing teachers and their pupils to the singers has set in.

They are besigging the opera stars in order to get a hearing and advice as to the training of their voices. They are very carnest about it, although in many cases there is reason to suspect that they take very little serious interest in what the patient prima dennas may say to them and that they are making the rounds from one singer to another merely to enable

hem to say that they have been heard by

iadame X. or Monsieur Y. sts feel very little interest in these applicants for advice. It takes a stronger pull every year to make them consent to receive the students of music in their irawing rooms and listen while the pupil sings and the teacher explains just how wonderful her share of the work has been in developing this voice. Prima donnas are growing wary. They have learned to tious charge. They realize that in nine cases out of ten the teacher intends to stop on the way out of the house and hear

So it is not surprising that one of the prima donnas most sought out has printed ards which are sent to all applicants for hearing. On them she regrets in the third person that it is impossible for her to receive the applicant on account of the ressure of her operatic duties.

what the other singer on the floor below

The best known of all American mus ians has for the last five years taken no notice whatever of such applications. He throws them into the waste basket unless they come from very particular and unusually important acquaintances. He is interested in instrumental musicians as well as in singers, and to grant half the appointments that are asked of him would occupy most of his time. So he

makes it a rule to receive nobody.

And he is glad he had the courage to take such a stand, for it has freed him from great deal of trouble and waste of time ome of the women at the Metropo telling of the experiences they had been through with musical aspirants the other day while awaiting the begin-

ning of a rehearsal.

"I decided that I had interested myself in the matter for the last time," said a soprano who was trained in Germany although she is noted everywhere for the beauty of her singing. "Then a girl whom I had met in New York came to my home in Berlin and told me that I just must take her to my teacher.

"She had spent a year in study abroad, othing had been accomplished, she was in despair and she wanted to go imme-diately to the teacher of whom I had told her. Now the woman lived in Stettin, which was something of a journey from Berlin for me to take at once. Then was going to the country for the summe the next day. I explained all this to the girl and suggested that she wait until I came back from my six weeks outing, when the teacher would just be beginning

to work again. "That would never do, she declared: she wanted to get to work right away, and she must not lose all that time. She did not know what would happen if I did not send her to my teacher. The money she had available was not nearly so much as it was before a year was wasted and she wanted to begin work with my eacher at once.

"She was so urgent that I agreed to meet her the next morning at the Stettiner Bahnhof. I postponed my own trip for a day, my old teacher was notified by telegram to prepare to give the day to gation to make the trip to Stettin with her, as I had been so indiscreet some years before when she was singing in a church choir in New York as to promise to take her to my teacher if she ever wanted to go. I can be a conscientious goose if it is

go. I can be a conscientious goose if it is necessary.

"I reached the Stettiner Fahnhof before 8 o'clock and my husband lought my ticket and one for the student. We waited until the train was just on the point of leaving. Of course the girl never came near the station. She never came near me either.

"It was two months before I heard a word from her. Then I received an illustrated postcard from somewhere in the Tyrol saying that she hoped I had not been inconvenienced by her not coming, but she had changed her mind and decided that she would not care to go to Stettin and was taking a good vacation before she went to Dresden to study.

"I didn't wish her any harm, and in a way I am indebted to her. She taught me a lesson that has been of great value to me. I have never since taken any trouble about such cases. The poor girl had a beautiful voice, but I am afraid she has accomplished nothing. In fact the last time I heard of her she was back in York.

"Since that time I have become the most

the last time I heard of her she was back in York.

"Since that time I have become the most cold blooded of prima donnas. I can listen to the most harrowing tale of ambition and remain cold."

"We must all have our experiences." said the singer who was sitting near her. "but it took even a more trying incident to change my disposition toward the aspirant.

"but it took even a more trying Incident to change my disposition toward the asoirant.

"My attention was called once in a Western town to a girl who had been studying music and had given it up to support her family by teaching and doing whatever singing she could in church choirs or small concerts. She had really a beautiful voice, unlike many American voices, very warm and emotional, and it seemed to me a shame that she should not have the opportunity to complete its cultivation.

"But she was quite without means and there seemed no way to do anything for her except by giving her enough to pay for her living expenses in Europe. I arranged for her to go to my teacher in Vienna, who bears one of the most famous names in vocal pedagogy in the world, and take lessons from him until I had the time to take her myself. But there had to be provided the money for her to live abroad during this first year.

"I was very busy bringing my season to a close in New York, but I determined to do something for her before I left. I brought her on from the West, had her stop at my hotel, arranged for her to be heard by some wealthy and philanthropic men in the city, and then got them to promise to help her. I told them that I wanted enough for her to live on for a year. I wrote to five of them and in that way raised \$2,500. Each sent me a check on my request.

"Well, the money was put in a New York bank to be sent to her every month. She sailed, expressing the greatest delight at going to my old teacher. After she had been there a few weeks I came to Vienna. She wrote to ask when I could receive her at my hotel.

"Before that, however, I had a communi-

had been there a few weeks I came to Vienna. She wrote to ask when I could receive her at my hote!.

"Before that, however, I had a communication from my teacher to the effect that she had been to him only a few times, and had said on every occasion that she had a cold and could not sing. She

Killing Two Birds.

From the Cleveland Plain Dealer.

A neatly dressed woman rushed into a Euclid avenue grocery yesterday and priced the different sizes of pots of baked beans that the grocery keeps put up hot ready to take home and serve.

"I guess the small size will do," she said, besitating.

"How many do you desire to serve?" inquired the clerk, ready to advise.

"Ob. I'm not buying them to serve, the customer replied. "Of course I shalt use them, but I'm getting them to keep my hands warm on the car. I came away from home without either mult or mittens." arrived at my hotel accompanied by some young man.
'I never went through such a mortifying experience in my life. She said she
had come to notify me that my teacher,
a famous instructor, was ruining her

she had not been able to sing a note. She wanted to go to some unknown teacher who had been in the Western town she lived in before she came to Europe.

"All she wanted to know was whether or not I would allow her to have the money that I had collected for her in New York in order that she might study with a really great teacher. Throughout the whole interview her whole attitude was that of a person who had been imposed on by being sent to an incompetent teacher."

The prima donna who told this story is one of the great singers of the century, so her feeling in the matter was easy to comprehend. Her listeners were anxious to know what had been the fate of the music student and asked her about it. JANUARY THE MONTH FOR EAST SIDE WEDDINGS. This Is the Season When Country Store

Keepers Come to Town and Pick Out Brides From Among the Girls They Knew Formerly—Cupid's Assistants. "January is the most welcome month of the year to thousands of girls on the East Side. What June is to girls in other

parts of the city January is to them—the of the music student and asked her about it.

"My first impulse was to buy her a ticket back to the town she came from," was the answer. "but I thought the matter over. There would be a row, and it seemed as if the easiest thing to do were the best. "I intimated that she would be allowed to use the money whatever teacher she went to and she left with the young man she had brought to act as her witness. onth of brides. In January hundreds, perhaps thousands of girls on the East Side are released, generally unexpectedly, from the shop and work and worry and become the happy wives of prosperous pusiness men. "You see," continued the young woma

who knows the ways of the East Side well, "thousands of young men from the East Side leave the crowded tenements annually and go out West, South and North in search of an easier and better ivelihood than that afforded them the sweatshop. They go mostly into small towns, where they become pedlers at first and storekeepers after a yea

"After such a young man be established in business and can afford to marry, it is the East Side of New York that his mind generally turns to. He thinks over all the girls he once knew, with whom he once worked and decides to choose his wife from among them.

witness.

"It was evident that the two of them were perfectly delighted. In the corridor of the hotel my husband saw them chuckling with delight. They had got the best of me and that gave them cause for their satisfaction.

"And I. good hearted and trying to help a girl who seemed to give some promise, had been made a victim of. It had from the first been a plan to get to Europe and then go to the teacher she had been with before. In order to accomplish that she had consented to go to the famous master I had picked out for her.

"The whole plot was made perfectly apparent when I learned from my professor that she had always said she had a cold whenever she came to him and had not taken a single lesson, but merely tried to sing a few scales. I was of course very foolish not to send her back to her home the minute I saw through the trick. I didn't, however, and the only effect of the experience was to make me resolve firmly never again to interest myself to such an extent in any music student.

"I suppose, however, that I may be weak enough to do it again if some girl comes along with talent and a good voice and persuades me that she really wants to study."

There was a man in the group who had a story to tell of a young musician he tried to help.

"As an American," he said, "I felt that I would like to do something for a young man that came to me through friends two years ago. He had really a good voice and seemed musicianly, and I decided to have him come on to New York. "Now to go to New York and woo and vin a girl takes time, and the industrio business man will hardly bring himself to spare a month when business is good. So the country storekeeper waits until January, when the holiday season is over, and the farmer's purse is lean, and usiness is so dull that you could almost close up your store. It is then that he comes to New York to do his wooing and

while East Side operator and now Georgia or Nebraska merchant gets on his coming to New York it is generally beyond all his expectations. One reason for it is the fact that a score or more of the girls with whom he once worked, or whom he knew, have thought of him and of his yours ago. He had really a good voice and seemed musicianly, and I de-cided to have him come on to New York to help him as much as I dould and to see to it that he had the right sort of instruction until he was ripe to go abroad possible coming to choose one of them as his wife some day from the moment instruction until he was ripe to go abroad for some experience in study and singing

he left New York.
"When the young business man finds for some experience in study and singing there.

"He came to me two or three times a week for a short lesson and I sent him to a colleague of mine with whom I had studied to take his regular lessons. I had it so arranged that he got free admission to the opera house, and he seemed to be making the right sort of progress.

"Once he expressed a desire to sing for a barytone who had formerly been in the opera but is now teaching. The man was a great friend of mine, so I gave the boy a card and he went to sing for the man. We met a few days afterward.

"You're doing something for that boy, aren't you?" he asked me.

"I explained that I was helping him to get a start. himself at the end of his month's vacation he leaves New York in the company of a young woman who becomes a sort at home and to her girl friends in the shop, who have seen her transformed from a sweatshop worker into a proud and self-satisfied American wife.

"But the former East Sider is not th only one who comes back to New York in search of a bride. His friends, young men in the country towns who have never been in New York, sometimes come with him, and sometimes follow his example a year later and come to the East Side in search of brides, availing themselves of this man's introduction.

"Then, too, every young woman who has thus been rescued from the shop and transplanted into a Southern or Western town generally leaves behind one or two girl friends whom she would like to have near her. She corresponds with them, partly to let them know how well off she is and partly because she wishes that one or more of them might have as good

get a start.

"Studying with somebody already, isn't he?' was the question.

"I asked him what this all meant, and he told me that he understood I had found a teacher for the voung man, who was evidently not at all satisfied, as he had come to sing for him merely with the object of trying to get him to tell him the name of some other teacher.

"As your friend and a friend of the teacher vou sent him to,' said the teacher, 'I told him that I should tell you every word of his ungrateful conduct. So you see how much he has appreciated your interest.

"Not being so soft hearted as you ladies," the narrator continued, "I never allowed that young man to come to me again, and told the teacher who had him in charge of his conduct. He was instructing him for nothing, or for a very slim chance of reward in the future. He dropped him too.

"The last time I heard of him he was in the chorus of a musical play on Broadway. He might now have been studying in Europe if he had been ffank and kept at his work instead of trying to show that he knew more than those of experience and rewarding their kindness with ingratitude."

As these experiences were all in the luck as she.
"She has a girl's picture displayed prominently in her parlor. A friend of her husband's who happens to see it be comes interested. The young woman paints the girl to him as wonderfully nice and clever and interesting. The result friend and the friend of her husband. and another of those romances between the East Side of New York and some pleasant little town in the West has taken

As these experiences were all in the lives of the men and women who are the New York favorites at the opera houses to-day, perhaps they may be excused for not being so enthusiastic in their patronage of the aspirant to operatic honors as they might be young men of the country half way, so to speak. In the summer many a girl who can ill afford to have a vacation will take a couple of weeks off and availing herself of the season will dress as neatly and nicely on as little as she can, and will go to visit one of her former girl

friends in the country.
"Now this involves a gamble, but the girl who does it is generally the gainer, for during the two or three weeks which she stays in the country with her friend she may make the acquaintance of a young man who will come to New York in January as a suitor.

"Other young men who have never been in New York come here along in January just to see the city, as they tell their friends in their home to will out West or in the South. Once here, there are many agencies which will lead such young men to think of marriage even if they had not considered it when they started to visit New York. There is the

with apprehension, and it is with good reason. Many instances of the work of the little pest have occurred lately. Only a short time ago damage to the extent of over \$70 was done on the Wilson McNair farm, where the rabbits had entrenched themselves along the fences and made systematic raids on the pear trees there, gnawing away every vestige of the bark around the roots and killing not a few promising trees.

Practically all of the valuable Bismarck apples have been destroyed on the Youngs farm. The Sweet nurseries, several miles up the valley, are encountering almost daily trouble from rabbits which persist in burrowing into the cold storage. Were the holes left by accident any length of time thousands of dollars of damage would have been done. On one occasion this winter over a dozen of the troublesome animals were killed at the storage planf, yet their numbers seem to continually increase instead of diminish.

young men to think of marriage even if they had not considered it when they started to visit New York. There is the marriage broker, who can spet a new-comer from the country at a glance and who goes after him with all kinds of alluring proposals. Even in the house where the stranger rents a room for the two or three weeks which he intends to stay in New York he is apt to find one or more women who while not marriage brokers take a 'deep interest' in him and are anxious to have him marry a daughter of one of their friends.

"Thus it frequently happens that a house which had not seen a visitor for months becomes a popular resort the minute such a young man from the country makes his temporary home there. At first it is the old women who come in to visit the woman of the house. Then mothers bring their daughters along, giving various excuses at first, and then openly hinting the object of their visit and making the young man's landlady a party to their scheme to fix up a match between him and one of the girls.

"Dances, lectures, balls and entertainments of all kinds, which are especially numerous in January, likewise tend to give almost every young man from the country a chance to fall a victim to the plotting of the matchmakers."

Stories of January brides are common on the East Side. Wherever a company of girls come together on a winter evening their talk is sure to be about 'how nice Minnie is living out there in the country.' If a girl can boast that Minnie is writing to her regularly and can perhaps even show a picture of Minnie and her husband or of Minnie's baby, she at once becomes an object of respect and envy. She has some link connecting her with the country, and there is no telling what luck she might yet meet with.

"The story of the poor girl who had been working on hopelessly in the shop, seeing nothing ahead of her, but whose apparently dark future was changed to one of joy and brightness by the proposal of a prosperous young man from the country whose attention she attracted, is to-day travellin

have never been so cousely knit togeth for the immigrant girl as they are to-ds More men from the East Side go We now than ever before. They are couraged to do so by societies and organizations seeking to help the immigrant.

"Then one young man in the count generally lures a dozen friends after his After a year or two many of them con here to show their prosperity to the friends. As they are all prosperous an compared to their friends of the Eastide, are full fiedged Yankees, it is a wonder that their coming is looked for Side, are full fledged Yankees, it is no wonder that their coming is looked for ward to eagerly by the girl who would marry any one but a sweatshop worker.

"The East Side girl will laugh at het countryman who has just arrived from Europe. She may call him greenhorn and scorn his proposal of marriage. But she will never laugh at the man who comes from the country to see New York even if he is uncouth and not nearly as elever and up to date as a New York boy is.

elever and up to date as a New York boy is.

"Her practical sense somehow forbids her laughing at this young man who has spent several years of his life amassing a little fortune. Far from being laughed at, the young man from the country is welcomed, respected, on the East Side, for every girl sees in him a possible suitor whose magic word can release her from the shop where she is working."

RING 3,200 YEARS OLD. Worn by Court Beauty of Egypt-Fin Example of Ancient Carving.

From the London Globe. The Musee Guimet of Paris has just acquired a priceless treasure, provided that it will bear investigation better than did the notorious tiara of the Louvre a few years ago. M. Guimet, whose name the museum bears, is an antiquarian and a voluminous writer on antiquities. He seems quite satisfied that he has added to his collection a ring of the time of Rameasa II. collection a ring of the time of Rame who flourished about 1,300 years before

The ring was acquired from a famile The ring was acquired from a same of Grenoble in whose possession it had beef for long years and the former owners produced documents which satisfied M. Guime as to the authenticity of his acquisition. The ring bears hieroglyphic inscription showing that it graced the hand of Nefritarimeri Mout, one of the wives of the programmer of the grace of the strength monarch of Egypt. the once powerful monarch of Egypt.

The ring is of thick gold carrying a cornelian stone rectangular, large and flat.

The stone is enclosed in gold and the ring itself is ornamented with a fillet of gold. The stone tells the story in hieroglyphisaid to represent the Sing and Nefritarime.

The perfection of the entaillure is considered a proof of the genuineness of the story of the genuineness of the genui ring, for the modern engraver seldom succeeds with that sureness of cut which is the wonder and admiration of all who

The ring, we are further told, although in the depths of past ages, would not be

NOTES OF MUSIC EVENTS. The programme for the coming week at the The programme for the coming week at the Metropolitan Opera House is as follows: Monday: Tristan und Isolde," Mmes. Premstat and Homer, Messrs. Burrian, Amato and Blass. Tuesday afterngon, "Häusel und Grotel," with the usual cast. Wednesday, "Alda," Mmes. Gadski and, Homer, Messrs. Slezak, Amato and Didur. Thursday, "Tosca," Miss Farrar, Messrs. Bonci and Scottl. Priday, "Cavalleria Rusticana" and "Pagliacci," Mmes. Gadski, Noria and Mauboure: Messrs. Caruso, Martin, Amato and Gilly. Saturday afternoon, "Il Trovatore," Mmes Nordica and Plahaut; Mesars Slezak and Gilly Saturday evening, "Manon," Mme Alda; Mesars Clement, Dutilloy and Segurola.

At the New Theatre the operatic performance of the week will be on Tuesday evening. "Cavalleria Rusticana." with Mme. Destinn, Measrs Martin and Gilly, followed by a pantomime "Histoire d'un Pierrot," with Rita Sacchetto is the principal part: and on Wednesday afternoor "La Pille de Mme. Angot," with the cast previously heard in this opera bouffe.

The announcements for the week at the announcements for the week at the Mahattan Opera House are these: Monday, "Camen," Miss Cavalleri, Miss Miranda, Messi Zenatello and Crabbe. Wednesday, "The Tai of Hoffmann," Miss Cavalleri, Miss Trentii Messrs. Renaud, Glibert and Lucas. Frida "Le Jongieur de Notre Dame," Miss Garde Mesers, Dufranne, Gilbert and Lucas. Saturday afternuon. "The Daughter of the Regiment," Mme Tetrazzini; Mesers McCormack and Gill-bert. Saturday evening. "Hérodiade." Miss Caya-lieri, Miss Gerville-Réache; Mesers, Renaud and

Maud Powell, violinist, will be the soloist at the next two concerts to be given by the Philharmonic Society in Carnegie Hall this week. The first, which takes place next Wednesday night, is the third of the historical series prepared by Gustav Mahier. The programme will be made up of the Schubert "Unfinished" symphony, the Fourth symphony of Schumann and the Mendelssohn concerto for violin. Friday afternoon in Carnegie Hall the second Beethoven programme will be presented, when Miss Powell again will undertake the duties of soloist, this time being heard in the Beethoven concerto for the instrument she plays. Director Mahier will conduct the Fourth Beethoven symphony, the "Egmont" overture and the "Coriolanus" overture.

The Marum Quartet, which consists of Ludwig Marum, first violin: Michel Bernstein, second vio-

Marum, first violin; Michel Bernstein, second vio-lin; Jacob Altschular, viola, and Modest Altschular, violoncello, vill begin its fifth year of public concerts at Cooper Union Thursday even-ing, January 6, at 8:15. Mozart's quartet in D major, Schubert's unfamiliar "Rondeau Brill-lant," for piano and violin, and Dvorak's quartet in P major, or as it is more generally known "American Quartet," will be on the programme Mrs. Ludwig Marum, the soloist, will be heard in Beethoven's "Neue Llebe, Neues Leben," Schubert's "Gretchen am Spianrade." Schuber and Brahms's "Botschaft." Kurt Schindler and Ludwig Marum will new the Schubert readeant.

Ludwig Marum will play the Schubert rondeau.

The fairy lore of Shakespeare with the musical magic of Mendelssohn combine in "A Midsummer Night's Dream" to make an enchanting entertainment for the young folks at holiday time. Such an attraction is promised once more at Carnegie Hall on New Year's Day by the Russian Symphony Orchestra under Modest Altschuler and the Ben Greet Players under Ben Greet.

(First time in New York.)
Concerto in A minor.
For piano with orchestra.

Serenade for wind instruments. Richard Strauss "Don Juan". Richard Strauss "Don Juan". Richard Strauss The Chadwick Sinfonietta was composed in the summer of 1904 and was first played at a concert of Mr. Chadwick's compositions given in commemoration of the composer's birthday as a compliment from the trustees of the New England Conservatory of Music. It is in four short movements, of which the first and last are in abbreviated sonata form. This Sinfonietta has had performances in Boston and in Europe. The programme for January 4 is as follows:

Symphony No. 3 in E flat. Schumann Scherzo, op. 43. Goldmark Concerto in A minor. Grieg

For piano with orchestra. Mme, Carreno.

At the Oratorio Society's concerts of next Tuesday afternoon and Thursday evening at Carnegie Hall The Messiah" will be performed by a band of singers and instrumentalists more in accord than are most of the English choirs and orchestras with the cosmopolitan musical experience of Handel himself. The chorus and orchestra to be heard at the Oratorio Society's two Christmastide concerts represent a range of musical nationalities comparable with that which Handel touched, but drawn together in a bond of close cooperation under Dr. Frank Dargysch's direction. The makeup of the quartet e-solicits carries out the same spirit. It will comprise Mms. Jeanne Jomell's soprano: Miss Tilly Koetnen, the Dutch contraito: Aifred D. Shaw, a new tenor who has made a reputation in the middle West. and David Bispham, bass.

OSSIP OF THE OPERA HOUSES According to the terms of the contract made between Mary Garden and Oscar nerstein after the brief "Thais" brush between them last winter it was stipulated that the soprano should not in the future be compelled to wait until the first of March as to the notification of her renewal of contract. She must of her renewal of contract. She must have notice from her manager by the first day of the year. That date is coming soon, but Mr. Hammerstein has given the world no intimation of his intention in the matter and refuses even to answer direct questions. There is no ground for the report that the Metropolitan Opera House is treating through its foreign agents for Miss Garden's presence in its company.

"They tell strange stories about me," Mr. Hammerstein said yesterday, "and I wonder when they can take the time to think them up. Only the other day a me porter came rushing around here to say that he had heard over at the Metropolitan Opera House that unless I raised \$200,000 within twenty-four hours I would be compelled to close both the Manhattan and the Philadelphia opera house tan and the Philadelphia opera house. Where in the world could anybody have picked up such a yarn? It happened that just on that day I had received more than \$25,000 as the advance sale of my Pittsburg season, so was feeling particularly prosperous. I can't say that the news of my critical condition as it floated around from Broadway and Thirty-ninth street depressed me very much. In fact on the strength of it I decided to begin my popular priced season on New Year's night. Then I will give a regular production at half prices of 'Hérodiad' and keep that up during the rest of the season. You see," the impresario added with a smile, "I just can't help being educational, whatever it costs. It's getting to be my hobby nowadays."

Contrary to the usual impression the production of "Tannhäuser" in French at the Manhattan was not the first made here in that language.) In November, 1898, Jules Gogny appeared at the Metropolitan as Tannhäuser, singing in French as did the other artists in the principal parts, who were Mmes. Eames and Pevny and MM. Lasalle and Plancon. In a subsequent production of the opera Signor Ancona supplanted M. Lasalle as Wolfram. In the Italian representations of the work at the Metropolitan Opera House Mme. Melba sang Elisabeth and Signor Vignas was the Tannhäuser. Mme. Nordica on one occasion sang Venus and on the repetition of the work her place was taken by Olga Pevny. Oscar Hammerstein, in spite of the success of the opera at the Manhattan, has decided to do no more Wagner in Italian. "The rehearsals were no sooner under way," he said after the first performance. "than I realized how thoroughly German in spirit the work is and how it demands the German language for its best effect." here in that language. In No

New Yorkers will have an opportu on Tuesday night to decide whether not they care for pantomime. "L'Histo d'un Pierrot" is to be given at the New Theatre. Our audiences have not hithertobeen favorably inclined toward this species of entertainment, although it has never before been attempted on such an elaborate plan. Rita Sacchetto is to be the principal dancer in this pantomime, which tells the usual story of Pierrot's love and unfaithfulness.

NUT BEARING TREES. Species of the Hickory-Pecan

From the Indiana Farmer Among our nut bearing trees the hickories are perhaps the best known. They are strictly North American trees; none now grow in any other part of the world. There are fourteen known species: one Mexican, while the other thirteen grow east of the Rocky Mountains. Our own State beasts of six species, of which the shagbark or

of six species, of which the shagpark or shellbark is most noted because of its nuts and its peculiar bark.

The wood of most species is tough, strong and flexible—especially valuable for farm implements, tool handles, &c. There is no other kind of fuel that excels dry hickory for heat and brilliancy of flame. No other of our trees bear such valuable nuts. No finer shade trees are to be found. But because of the value of the wood for implements and fuel the finest trees of the forest have been sacrificed and as a consequence the crop of wild nuts is decreasing while

have been sacrificed and as a consequence the crop of wild nuts is decreasing while the demand is increasing. Nurserymen are now experimenting to find the best method of propagating the trees and improving the varieties.

The Creek and Algonquin tribes of Indians made a drink from the pounded nuts, shells and all, and called it "powco-hickora." Recent botanists have adopted the latter part of the Indian name, with a slight change (hicoria) as the name of the genus, which seems very fitting.

We scarcely think of the pecan as a hickory, yet if is the largest of our hickories. It is a native of the southern and southwestern counties of the State and grows to perfection in the rich, moist soils of river bottoms. The wood of the pecan is hard, brittle, of a light reddish brown and is the least valuable of all the hickories, except for fuel, and for its nuts which, are collected and sold in all the markets of the North. What the pecan is to the river valley people the shellbark, shagbark and mockernut hickories might, with a little forethought and care, become to the people living on the uplands further north.

The black walnut is a grand tree growing in river bottoms and on hillsides west from western Massachusetts to Minnesota and southward to Georgia, Florida, Mississippi and Texas. The trunk is tail and straight. The branches are stout and spreading, forming a round topped tree when grown in the open.

in the open.

The flowers of the walnut are much like those of the blokery except that the pistillate flowers, instead of being yellowish green are of rich red. The pistils as in the case of the hickory divide into two plumy

all day time.

The nutriment which nature provides for baby walnuts and hickories is stored in the seed leaves. While the pollen is flying from the boughs the forming nut has four communicating chambers in which one embryo plant lives all alone. As the seed leaves are packed with oils and starches for the systemance of the young tree they swell and stretch and soon occupy the entire four roomed apartment. When they have attained their growth they are lobed and folded so as to fill every cranny of the nutshell in which they lie. This is the reason that the kernels show such irregular surfaces when taken from the shells.

The family's botanic name, derived from Jovis glans—Jovo's nut. Roman writers applied this name to the European walnut on account of the excellence of its nuts. Jovo's acorn was the walnut of commerce, for curiously enough it was this nut, not the fruit of the oak. which the Romans called an acorn.

Queen Who Cares for the Sick.

From the Bystander.

If Ferdinand of Bulgaria is unpopular in the land of his adoption at least his marriage has won approval. For Queen Eleanor nursing has always been a favorite pastime, and nothing touches the heart of a people so much as a queen who can care for the sick. As Queen of Bulgaria she now continues the work she undertook as Princess of Reuss, when she worked with heroic devotion during the campaign in Manchuria, and has already founded a home for the blind and another for the deal and dumb in Sofa.

Queen Eleanor has never been fond of the nomin of court life. In the little principality of Reuss she avoided all but charity functions, and possibly does not look forward with much pleasure to court halls and court functions for which his potention.